

The McGill Daily

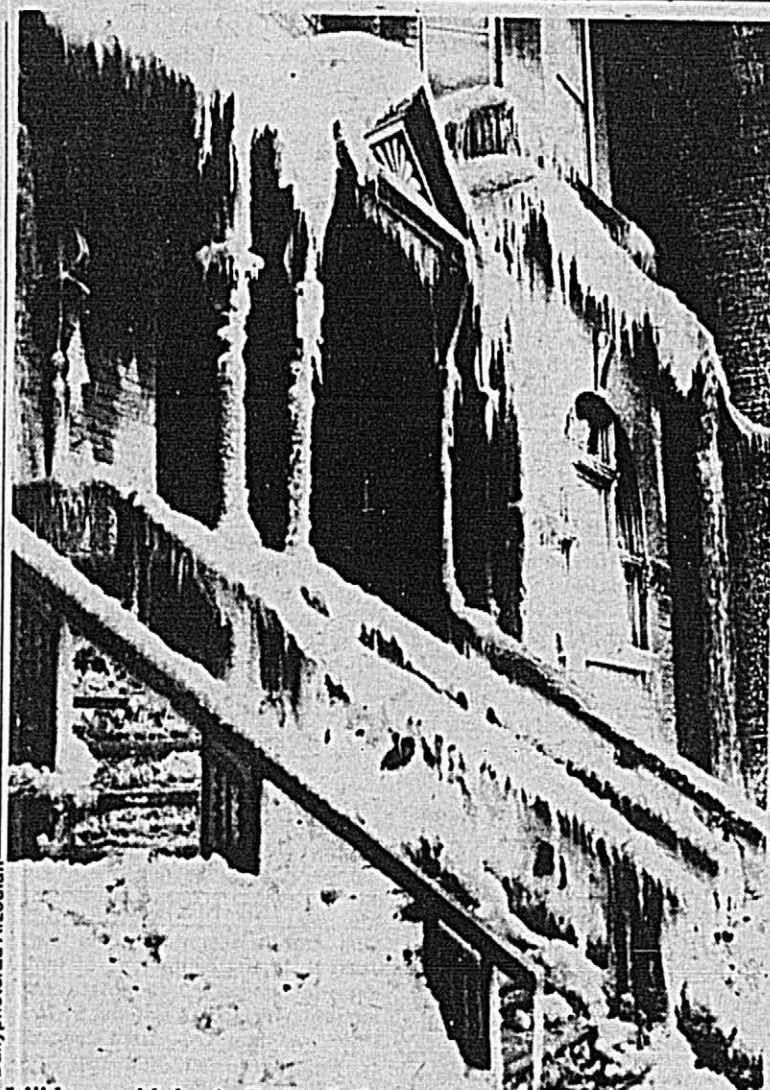
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Canada's Only Students' Daily

Vol. 71, No. 64

Thursday, February 11, 1982

Montreal



Dailyphoto/Ed Arzoulain

It'll be a cold day in Senate before we reveal the identity of "Deep Throat II". Besides, we promised Mark we wouldn't tell. Oops. See story opposite.

SAC divestment blitz invades classrooms

by Albert Nerenberg

Heralded as an "all out blitz" for signatures, petitions for student support of divestment have moved into the classroom. Members of McGill's South Africa Committee (SAC) are stepping up their divestment campaign by circulating the petitions in classes across campus.

According to Robert Sullivan, head of the SAC research committee, "In one week we've gotten 1300 students to sign. We're going into the classrooms now where we're sure to get more. This will be first time we've gone out to the students."

The petition calls for McGill's Board of Governors to "sever all financial ties with South Africa" as a response to that nation's racist apartheid regime.

"Student response has been amazing," Sullivan said. "Over three-quarters of the people we approach are signing... It's really a minority that refuses."

Sullivan believes that most people who refuse lack information concerning the issue.

"If anyone gives an excuse it seems it's because they don't know about the issue," he said. "They don't want to put their

name to something about which they're not well informed."

"If people don't want to ask us they can get information about South Africa from any newspaper or check with the U.N. Centre against Apartheid information in MacLennan Library," Sullivan added.

At the last Board of Governors meeting, the Board's Committee to advise on matters of moral and social responsibility presented recommendations concerning divestment.

"Now that the Board has at least some of the ugly facts under their noses, that and the petition should give them a strong whiff of the need for them to act," Sullivan said.

The petition, according to Sullivan "is timed to put pressure on the board when we stand a chance of really getting something done."

"We're giving them an ultimatum that the University divest from all South Africa-related investments and not just a few token corporations."

Sullivan believes that many of the governors may be unaware of the degree of student interest in the issue.

...and we're not telling

Senate to throttle deep throat

by Peter Morgan

Sexism at McGill and breaches of confidentiality dominated the discussion at yesterday's Senate meeting.

Earlier this month, confidential information on Senate proceedings was "leaked" to *The Daily* ("After two long years", February 4) by a senator who agreed to speak on the condition that he not be identified. The information concerned the events surrounding the reinstatement by Senate of an education student.

The student was expelled two years ago from the Faculty of Education because of unsatisfactory academic standing, and was re-admitted despite objections by the Dean of Education, George Flower, at a recent Senate meeting.

Although Principal Johnston claimed the leak was an "isolated occurrence and will not occur again," student senator Mark Yakubuski insisted on having the matter brought before the Committee on Senate Rights.

Yakubuski's vote in closed session to have the student's case reheard was noted in the *Daily* article. If his side had carried, the student would effectively have been denied readmission for some time.

In addition to Yakubuski's comments on the "sacred rights" of Senate, several other senators spoke in favour of having the matter investigated further.

"Closed sessions encourage senators to make comments. We're accustomed to free and open debate," said Flower.

Senate voted to refer the matter to the Committee on Senate Rights.

Senate also decided to establish a standing committee on sexual harassment at yesterday's meeting.

"People may think it is a fadish thing but sexism does exist on this campus," said Margaret Gillett, education professor and chairperson of the Senate Committee on Women.

In a letter on behalf of the committee, Gillett complains of deficiencies in the present procedures: "Sexual harassment is widespread at McGill. We think that the present procedures for dealing with sexual harassment are ad hoc, ill-defined or non-existent."

Considerable debate followed after Economics Professor Tom Velk said, "I can't possibly believe that there isn't already a

rule against it (sexual harassment)."

Students' Society VP University Affairs Liz Ulin spoke in favour of establishing the committee.

"It is unfortunate that we are forced to deal with it, but it is better to deal with it before a specific case comes up," she said.

The committee's composition was unspecified, however, the motion indicates that a broad scope of members of the McGill

community should be represented.

Yet another committee was set up to look into what the McGill Association of University Teachers (MAUT) has termed the "new and disturbing elements being introduced into the procedures for promotion and re-appointment."

"We need to have clear guidelines. At present there is a maze of regulations for promoting and tenuring staff," said recently elected MAUT president John Harrod.

Jumpy Council gives gears to SRC report

by Moira Ambrose

The Structural Review Committee (SRC) presented its proposed changes to the Students' Society at an emotional Students' Council meeting on Tuesday.

The SRC report was presented by Club rep David Toupin who said, "We have recognized these problems for a long time. It's about time this council took action because there is obviously a power struggle and other problems that have been going on for years."

The Committee proposes major changes in the Society's executive and managerial staff.

Among the proposals are the elimination of the positions of executive director and program director of the Students' Society. According to the committee's report, these are two of three current managerial positions which represent "a corporate bureaucracy" and are "a communications block" within the Society.

"We have to consider the amount of money, time and effort that goes into this organization," said Toupin.

"The three individuals whom this report seems to be directed against are employees of the University. This report will be viewed with great interest by the administration."

Liz Norman, Students' Society president, noted that the University has extended repayment on a loan to the Students' Society and would be likely to discontinue its extension if Council voted to eliminate the two managerial positions.

As well, the University's support staff made known its disapproval of the SRC report in a letter sent to Students' Council.

The letter written by Jim McVety, the vp-liason of the McGill University Non-Academic Staff Association (MUNASA) expresses the University staff's concern that "the Structural Review Committee has overlooked the need for administrative continuity and expertise in any major organisation."

The SRC proposal would also reduce Students' Society spending.

"We would be getting rid of two salary positions, gaining another by hiring a research assistant and increasing the honoraria of the Executive, yet we would save \$45,000 a year," said VP Internal Keith Hennessey.

"The emphasis, however, should not be on the financial aspect, but on the efficiency of the Society."

The SRC report also recommends the elimination of the residence rep to Council, two of the club reps and three reps from the Senate and/or Board of Governors.

Several councillors disagreed with some of the committee's proposals.

"I suggest that no structural changes be made on the basis of this year because too many personality conflicts emphasized the problems between the staff

continued on page 11

Erratum

The Daily reported last week in "After Two Long Years" that Arts Senator Mark Yakubuski was the only student senator to vote against re-admitting the student in question. It should have said that he was the only student senator to vote to have the grievance re-heard.

Classified

McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.
McGill Faculty and staff: \$3.00 per day.
All others: \$3.50 per day.
The Daily reserves the right not to print a classified ad.

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370 - RIDES

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372 - LOST AND FOUND

Watch - found at the squash courts Jan. 28. Call Vladimir 768-6691 daytime, 931-7063 evenings.

Lost 1 pair of glasses, brown (prescription), frame, no case. If found call 392-8938. Ask for Steve.

Found: Male Husky-like dog on Saturday, February 6th in the Union Building. Please Call Paul at 392-8976 or 488-0170.

Lost Monday night - Silver necklace in woman's washroom of Currie Gym. Great sentimental value. Reward offered. Please call 486-0382.

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TODAY'S DAILY

Would the person who found a silver felt-tipped pen in Gertude's Feb. 4 please hone Mark at 487-4779 or turn in to the lost and found.

\$20 Reward: Lost Sunday 7th Feb. in "Players Theatre". Black credit card wallet - Mastercharge cards etc. Valerie de Miller 989-1751.

Calculator found. Call Brant 676-6109.

374 - PERSONAL

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Do you want to rap with a Rabbi? Call Israel Hausman. 739-2448 day, 341-3580 evening.

To the Ladies of Kappa Alpha Theta: Roses are Red, Violets are Blue, How boring McGill would be without all of you! Happy Valentine's Day. The Theta Pansie

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Trois Rivières vs McGill Redmen 8:30 p.m.

FRIDAY, FEBRUARY 12
SIR ARTHUR CURRIE GYMNASIUM

Every person who enters the gym will become eligible for a draw at half time of the Redmen's game for prizes sponsored by Labatt Brewery. As well there will be selected surprises for selected people as they enter the gym for the game.

Also the first 50 McGill students will receive a kazoo and sit at centre court in the kazoo section.

Next Games: Penmans Night Tuesday, February 23
Bishop's Univ. vs McGill Martlets 6:30 p.m.
Bishop's Univ. vs McGill Redmen 8:30 p.m.
Sir Arthur Currie Gymnasium

Daily Publications Society

ELECTIONS MARCH 10, 1982

Advance Polls March 8, 1982

Nominations are hereby called for the position of

REPRESENTATIVE TO THE BOARD OF DIRECTORS

Four students must be elected to the Board of Directors from the student body at large.

Candidates must:

1. be members in good standing of the *Daily Publications Society*. (All members of Students' Society are members of the Publications Society.)
2. submit nomination forms with signatures of 20 students (with student numbers) as well as a pensketch of 100 words or less on or before 17:00 hrs, February 18, 1982.
3. not be staff members of or regular contributors to *The McGill Daily*.

Nomination forms may be picked up and returned to the McGill Daily office, room B03 in the Student Union Building.

Paul Duff
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THE WEEKLY



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Twentieth Century-Fox Presents
MAKING LOVE

ML-6

KATE JACKSON and MICHAEL ONTKEAN play a young married couple whose deep love is tested when he finally acknowledges his sexual attraction for another man. Harry Hamlin co-stars in the dramatic love story.

Photo credit: Wynn Hammer

LOVE, copyright 1982.

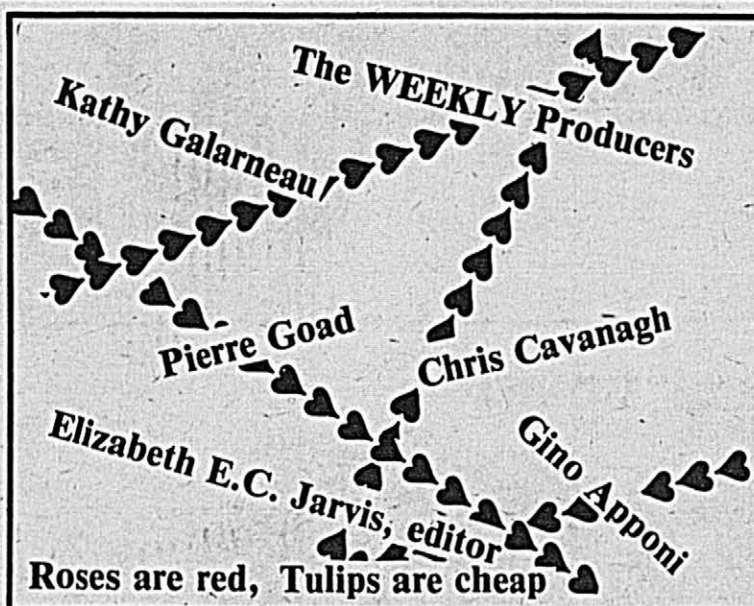
Another Quiz!

Q.-

If it takes a chicken-and-a-half, a day-and-a-half to lay an egg-and-a-half, how long will it take a grasshopper with a wooden leg to kick out all the seeds in a dill pickle?

A.-

About as long as it would take for a frog with a big nose, standing on its head, to touch its toes twenty-nine times.



Benevolent 'Barbara' put on at Player's

Don Carrier

As their third production of the 1981-1982 season, the McGill Players Theatre present George Bernard Shaw's modern classic *Major Barbara*.

With its then-shocking characterisation of "money and gunpowder," *Major Barbara* was not a great success when first presented in 1906. Only in subsequent revivals, most notably the 1935 production overseen by the author himself, was the play appreciated and recognised as one of the major works in 20th century drama.

A study in extremes, the play elicited much hostility when initially released. A social critic, Shaw gleefully wielded his satiric pen, condemning with equal relish the shallow aristocrat and the pious do-gooder. Shaw reached the conclusion that we are all slaves to the same master—he who controls the "money and the gunpowder." Even with his Fabian background, Shaw could not help but glorify the ethos of the capitalist system: that hard work and perseverance leads ultimately to monetary success.

The playwright believed in some form of equality between classes, but it is an equality that must be earned. "The worst crime in the world is poverty" states Shaw's spokesman, Andrew Undershaft, and it is this declaration which underscores the central theme in the play.

Benevolent societies such as the Salvation Army, who glorify poverty as a badge of humility to God, are the subject of Shaw's withering scorn. We see the workers as deluded individuals who believe a "crust of bread and treacle" will lead a soul to salvation. Shaw portrays the Army's "saved" as faithless parasites, looking only for the bread of physical survival rather than that of the spirit.

The production of *Major Barbara*, like the mounting of any classic, involves a certain degree of risk. Because of its stature, many directors approach it deferentially, their timidity preventing them from infusing it with the spirit and life it deserves. Fortunately, director Barbara Scales, drawing from vast experience in the performing arts, takes the risk and attempts to bring the play to life. A well known figure in the Savoy Society, Scales' direction of *Major Barbara* is her first attempt at directing a non-musical.

The cast, including Rhona Frame, Paul Farthing, Valerie DeMiller and Patrick Blake, have a wide range of performing experience. All see Shaw as a major challenge.

The production runs from March 16-20 and March 23-27 at 8 p.m. at Players Theatre, 3rd floor of the Union. Student ticket prices are \$3 weeknights and \$4.50 for the weekend performances.

Deren films on

The Films of Maya Deren will be featured in a two-evening presentation co-sponsored by the Film and Communication Programme of McGill University and the Cinema and Photography Department of Concordia University.

Divine Horsemen, Deren's film on Haitian voodoo rituals, screens tonight in Leacock 26. Tomorrow, Deren's experimen-

tal films, *Meshes of the Afternoon*, *A Study in Choreography for Camera*, *Ritual in a Transfigured Time*, and *The Very Eye of Night*, will be shown at Concordia in Room 435 of the Hall Building. Both events begin at 8 p.m. Admission is free and open to the general public.

A leading figure in the American avant-garde from the 1940's until her death in 1961, Maya Deren brought to her work a passionate interest in literature, dance, myth and ritual, as well as the conviction that a film should be an innovative form of artistic expression. To highlight these qualities, both evenings will include a discussion of Deren's interests, led by Catrina Neiman, one of the editors of a forthcoming documentary biography, *The Legend of Maya Deren*.

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Walking the cracks

Kathleen Morris

Judith Thompson describes her play, *The Crackwalker*, currently showing at the Centaur Theatre as a "love story". Yet as the play opens upon the battered figure of Theresa standing pale and knock-kneed in a downtown back alley, we see that it is by no means a conventional romance. The play violates every connotation of such a label by candidly portraying the torrid lives of two couples in a brutally realistic light. The effect is devastating.

Crackwalker makes little attempt to lead the viewer into a logical story-line, but centers upon the brief, often disconnected events which characterize the daily routine of Joe and Sandy, Alan and Theresa. By staging the poverty, destitution and futility of their lives, Thompson repeatedly assaults our senses, leaving us unable to detach ourselves from the action on stage.

We are forced to witness the savage beating of Sandy, the hardened, downtrodden waitress, after accusing her husband of raping her best friend. We are struck by the pathetic figure of Alan, the unemployed dishwasher, when sniffing glue with a battered drunk in a dripping culvert. Although barbaric and often painful to watch, the segments successfully convey the cruel existence of four characters within their own milieu and their limited sense of survival.

The play attempts to incorporate humour with despair, yet even light moments are tainted by the coarse message which pervades the work. We are capable of laughing at Alan who boyishly proposes to his "Madonna", Theresa under the pink neon light of their Donut Castle booth, yet are moved by the sad irony of such a depiction by seeing her realistically as a forlorn, emotionally retarded young girl. And while Joe and

Alan discuss the future in a tavern urinal, we know Alan's ambitions are futile.

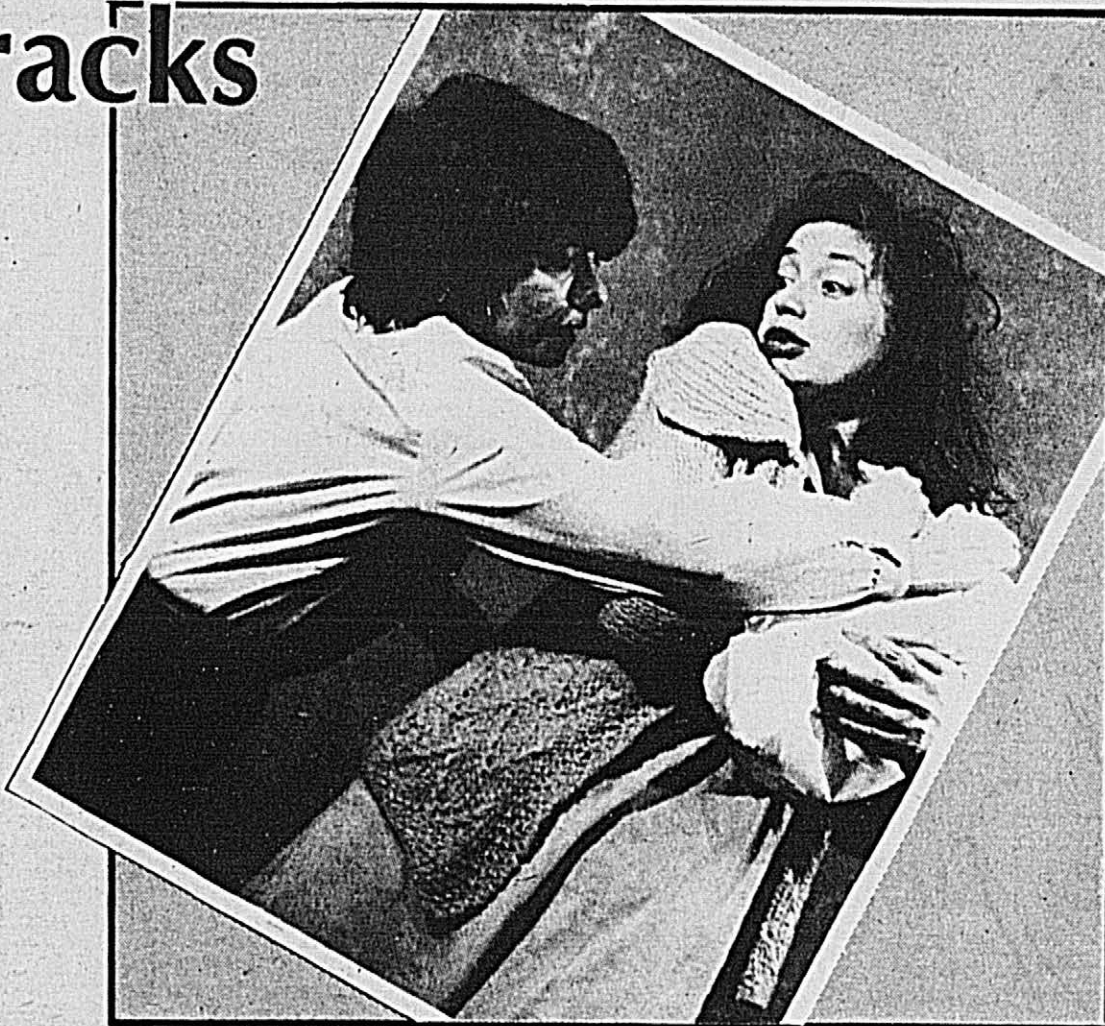
Sandy explains the purpose of such segments in her closing speech to the audience. She grimly states, "Flowers never hide the truth, they just make you look harder." the audience is keenly aware of the statement's validity when applied to the play as a whole. Although touched with poignant and sentimental charm, such moments cannot hide the true destitution of the characters' tortured lives, but serve only to intensify the painful reality in which all are hopelessly trapped.

The actors chosen to play the four key roles shine consistently throughout. Jo Ann McIntyre gives a powerful performance as Theresa, the wide-eyed yet destitute hooker, as does Hardee T. Lineham in his portrayal of her brain-damaged, adoring husband. Lynne Deragon and Frank Moore playing opposite the couple are no less successful in their roles as Sandy and Joe, the hardened working-class couple, always questing for something more in their stifled lives. They can include their roles in *The Crackwalker* with numerous successes in Canadian theatre.

Judith Thompson, the play's author, is the only one involved in the production without an impressive list of past experience. Having graduated

from the National Theatre School only last year, *The Crackwalker* is her first major production. With its release, she cannot hope to retain her anonymity for long.

Her vision of life confronts and assaults the viewer from a passive state. And, whether Thompson touchingly moves or painfully offends her audience, she does guarantee that the viewer will not walk away unaffected. This is a powerful work.



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LOVE

LOVE



Gino Apponi

In the Hollywood according to Jacqueline Susann, a plethora of limp-wristed directors, actors, writers and so-called 'creative consultants' rule the Western world's movie empire. Taken in the context of the (homo)sexually unenlightened late sixties, Susann's depictions come close to being excusable.

Why is it then that this group, if it really does exist, evolved into the seventies offering only lavender-tinted portrayals of gays in movies like *Norman, Is That You?* and the violent leather-laced bastardizations of movies like *Cruising* and *Windows* where gay behaviour is negatively reinforced (to put it mildly)?

With the eighties, Hollywood is hopefully starting to raise its second foot and directing it out of the closet. The day when homosexual love stories will be treated with the same amount of sensitivity that Hollywood accords the tear-jerking serenades of heterosexual couples may be a long way off, but Twentieth Century Fox's new release, *Making Love*, seems to some to be taking steps in the right direction.

In *Making Love*, director Arthur Hiller confronts a different kind of love story than the one he directed in, well, *Love Story*. Twelve years after his story of love and money and disease, he ironically becomes responsible for a film about essentially the same kind of love story but with a different kind of catalyst spurring the narrative.

Zack loves Claire but, eight years after they consummate their marriage, he finds that he

also loves Bart. Bart is a homosexual loner by preference and consequently, Zack finds himself in the vice of two dilemmas: the first, whether or not to acknowledge his sexual orientation to himself and to his wife and the second, how to get through the wall around Bart's personal life.

Through a series of highly symmetrical shots framed by doorways and car windows, Hiller guides the sheltered Zack from the conventional upbringing that has been stifling him to a lifestyle that is free of the claustrophobic shackles of life in the closet.

Barry Sandler's screenplay exhibits *Making Love*'s greatest strengths. The film begins with monologues by both Claire and Bart which are effective in offering a complete third person portrait of Zack as a young lover and friend. Their dialogue preys on our inhibited heterosexual expectations to the point that we believe Claire and Bart are talking about each other. The jolt we receive when we realize that Sandler is out to

tear down the stereotypes that exist even in our seemingly initiated minds is the movie's first positive step towards breaking new ground.

In another scene, while Zack partakes in a game of friendly close contact basketball with male friends, our minds race ahead and anticipate an embarrassing situation in the shower room as 'the boys' can't help but realize that Zack is physically excited. Again, Sandler refuses to fall into this trap and the scene never materialises.

Unfortunately, Sandler's screenplay, albeit as edited by William H. Reynolds exhibits its greatest weaknesses. At times, there is gnawing sense of things incomplete and unresolved. Both Claire and Zack reveal sporadic tidbits about their relationships with their fathers with a not-so-subtle subtlety that knocks you over the head. Just as we begin to believe that this will be yet another 'I am gay because my (a)mother, (b)father, (c)sister, (d)brother was (a)too dominating, (b)not dominating enough, or (c)died

at an early age' movie, we are spared (happily) but nevertheless left to fill in the blanks concerning the relative significance of characters such as Zack's father.

The development of these characters is stunted just as the actors portraying them begin to infuse their respective roles with life. Both Zack's father, played by Arthur Hill, and his brother (Mark Schubb) remain at best nothing more than cardboard cut-outs whose best work undoubtedly fell at the hands of the editor.

As a result, *Making Love* is strictly a three character movie:

Michael Ontkean is best as the repressed Zack -- building up inner tensions and finally exploding rather than facing a life of one night stands and seedy cruising bars. The success of the personal transition that Michael Ontkean the actor makes from his previous supporting roles in *The Rookies*, *Slapshot*, and *Willie and Phil* is highlighted by the intensity that he channels into Zack's own transition.

Kate Jackson as Claire probably has the most taxing duty before her: she must leave behind the Barbie doll image defined by countless episodes of *Charlie's Angels* and prove to an unforgetting public that she can handle multi-syllabic words. Given the circumstances, she can only be praised for a promising performance that shows tremendous potential for an as yet unrequited actress.

Harry Hamlin is a relative newcomer to the Hollywood scene. After his screen debut in *Movie, Movie*, and his role as the mythological Perseus in *Clash of the Titans*, he offers us a strong 'leading' man. The fact that the character is gay and all that he espouses is explosively controversial may make this a dangerous career move for Hamlin because he is, for all intents and purposes, still unknown. Then again, it is precisely this relative anonymity, coupled with the tinge of familiarity that his features elicit, that makes his performance credible.

Strangely enough, *Making Love* is a film that evokes reactions totally different from those its audience has ever experienced before. It also inspires intense audience identification with a theme most of us have never nor will ever deal with. It does so because its theme, regardless of the circumstances and incidentals, is a universal one.

Making Love opens tomorrow February 12 at the Place Ville Marie Cinema 1.

Gay for beginners



Soft dancing at erotic cabaret

Michael Norman

Soft Cell's *Non-Stop Erotic Cabaret*, marks the first successful fusing of music based in the 1960's with a sleazy "Times Square" sexuality. I suppose that this album was destined to be recorded, ultimately considering the recent "sexual liberalisation" which has been prevalent in our society, one where hedonism prevails and intimacy and emotion are lost. What I hadn't expected, though, was for the album to be as effective as this one is.

From *My Secret Life*, ("In your little black book...I'm in there under A and I'm rated under B") to *Tainted Love*, ("First, I ran to you. Now I run from you"), this album tells tales of the desperate, power-hungry, sex-obsessed people that have grown out of the last decade. What prevents this album from being too depressing is that Marc Almond (vocalist and lyricist) and David Ball (instrumentalist) have linked the lyrics with melodies that could have been sung by a Motown group in the 60's. From the now popular extended version of *Tainted Love* (incidentally mixed with a wonderful reworking of the Supremes

hit *Where Did Our Love Go?*) to the oppressive *Sex Dwarf* ("I would like you on a long black leash. I would parade you down the high street. They all love your miniature ways. You know what they say about small boys."), each song links a catchy hook with a failed encounter of love-less sex, or worse, a successful power play between prospective partners.

Probably the most effective song on the album, however, is *Say Hello, Wave Goodbye*, a tale of a man who no longer respects the woman with whom he has had an affair. He says, *Take your hands off me, I don't belong to you, you see. Take a last look at my face, For the last time. I never knew you, You never knew me. Say hello, goodbye. Say hello, wave goodbye.*

Non-Stop Erotic Cabaret is a fascinating album which, probably contrary to the creator's intentions, draws attention to the fact that we live in a blatantly sexist and manipulative society whose main thrust is control. Thus this album is a reminder that until we become emotionally liberated none of us may be fully satisfied.

Sappy songs suit the day

Daniel M. Weinstock

Well, folks, Valentine's Day is just around the corner, and chances are that for a few fleeting moments at least, your thoughts will turn to the timeless topics of love and romance. You might therefore want to provide yourself with an aural backdrop for your sentimental excursions: this is just the ticket. Within the meagre confines of the next few lines, you will find some great musical suggestions for all of your Valentine's Day activities. The musical selections included are sometimes schmaltzy, often distasteful, but they all bear one thing in common: they all celebrate, in one way or another, the joys, the trials and the tribulations, of the most misunderstood of all areas of human endeavour: Love. (Ed. note: Oh brother!)

If that special someone in your life bears one of the following first names, you are in luck, for they have already been graced with a beautiful song to celebrate their distinct charms, which means of course that you won't have to go to all the trouble of composing your own Valentine's Day song:

Sara, by Bob Dylan, is undoubtedly one of the best first-name love songs ever written. In it, we find our favorite modern troubadour extolling his wife's virtues and charms in glowing and highly poetic style. Strangely enough, the Dylans split up shortly after the release of this song. Regardless, this is still a really pretty love song.

Layla, by Derek and the Dominoes, is yet another example of a pretty love song bearing a woman's name, but as opposed to the tenderness of the previously mentioned ode, this one is full of Dionysian rage and cathartic release. Eric Clapton and Duane Allman provide a chorus of wailing guitars which brilliantly suggest the

emotional uproar inherent in all cases of romantic anguish. One of the great laments of all time.

Angie, by the Rolling Stones, also comes quickly to mind. Mick Jagger's vocal work on this song is a classic, a highly effective mixture of sincere affection and latent eroticism.

There are of course other examples of this type of song, but these would appear to be the all-timers. It must be mentioned that female pop music artists have not yet come up with a brilliant love song bearing a man's name, but don't despair, Wendy O. Williams has assured me that she is presently hard at work on a song called "Daniel".

If you are in need of a song which is a more general expression of love, there is still an ample selection of gut-wrenching numbers to satiate your romantic yearnings. Among the best, we find:

San Diego Serenade, by Tom Waits, guaranteed to bring a tear to even the most jaded eye; a voice that goes straight for the gut; lyrics which explore the more, uhm, dialectical aspects of the romantic experience.

Reasons to Believe, by Tim Hardin. This song, popularized by Rod Stewart, expresses "an undying faith in love as redemptive force and as an alternative to suicide. Another real tear-jerker.

Wedding Song, by Bob Dylan. Yes, Dylan again! The man definitely has an uncanny ability for capturing even the most subtle nuances of the incredibly complex realm of human emotions. The lyrics to this song could very well be used as marriage vows.

Tupelo Honey, by Van Morrison. Although the lyrics are a little stupid, this song gets by on sheer romanticism implicit in Van the Man's voice.

Leather and Lace, by Stevie Nicks. Purists may shudder at

this choice, but asides from the fact that she has an incredibly sexy voice, Stevie Nicks was able on this song to combine reasonably clever lyrics with an airy melody which expresses the more ethereal side of love.

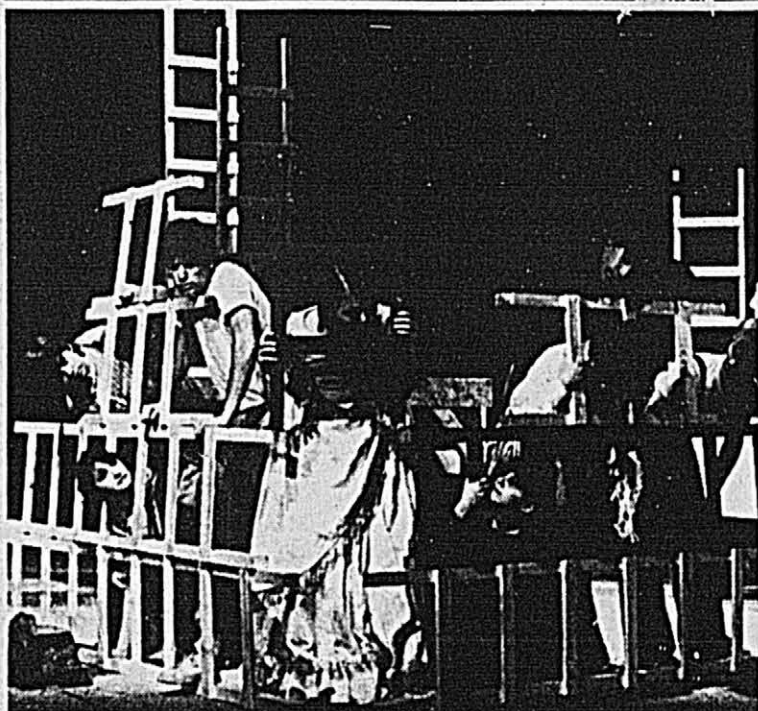
You may have noticed that the songs mentioned thus far have dealt with the more spiritual side of love, and will therefore probably be very satisfying to the incurable romantics amongst our readers, but will probably not do much for the sex-starved animals who, we are told, are becoming increasingly predominant in our modern society. For their benefit, the following songs explore the seedy and sordid aspects involved in the subject at hand:

Dirty Love, by Frank Zappa, is about as blunt as they come. The title says it all, as do the titles to a vast assortment of other Uncle Frank's dirty ditties.

Why D'ya Do It, by Marianne Faithful. On the classic theme of lost love, Mick Jagger's ex does a very interesting variation, with a distinctly modern twist. **Wang Dang Sweet Poontang**, by Ted Nugent. Sheer hedonism from the Gonzo guitarist himself.

If you are one of those sad people who have just about given up on love&affection, there is still a song that can very well express your distinctly unromantic point of view. You guessed it, **Love Stinks**, by the J.Geils Band, one of the most inflammatory denunciations of the romantic experience ever to come out of pop.

There are a myriad of other such songs, love, of course, being one of pop music's fave topics. But if the preceding list can be of any assistance to you in the careful selection of your Valentine's Day aural ambience, then my work will not have been in vain. Happy V.D.! (that's short for Valentine's Day).



Theatre Lab's production of *Sticks and Stones* runs for two weeks in Moyse Hall, in the Arts Building.

Feuding legacy on ladders

Adam Kahane and Wendy Magahay

Sticks and Stones, the first part of a trilogy by Canadian playwright James Reaney, examines the story of the Donnelly family—known in legend as the Black Donnellys—who settled near London, Ontario in 1844. Thirty-six years later the family was all but wiped out by a secret society of their neighbors, the legacy of a feud they brought with them from Ireland.

"Were the Donnellys innocent scapegoats of a society that wanted to be rid of these proud, independent, tough eccentrics," asks the playwright, "or were the Donnellys, every last one of them, such fiends that they deserved to be beheaded while handcuffed (Tom), or burnt while still alive (Johanna), or dragged from a hiding place to be clubbed to death (Bridget)?" The Theatre Lab company made *Sticks and Stones* a worthwhile production. The entire cast deserves commendation for their energy and versatile characterisation. While the choral singing was not always tuneful, the ensemble work shows the result of very long hours and a careful reading of the text.

Outstandingly consistent and moving performances were

given by the three principals of the Donnelly family: Myeva Surjik as the fiery, strong-willed Mrs. Donnelly, fighting to keep her family together; Gerald Fostaty as her husband James Donnelly, a man followed by his "black" past; and Michael Franklyn Hummel, who plays proud, dreamy-headed son Will.

The remainder of the cast portray other Donnellys, neighbors, jury members, ghosts and cart horses. Noteworthy were Greg Leduc as tavernkeeper Andrew Keefe and Anne Farquhar in her role as the disturbingly persuasive and grotesquely masked Showman.

This play, which moves rapidly around the Donnelly story, really needs from a structure imposed on the actor's portrayals. David Coffman's lovely, rapidly changing lighting design and Cythia Volkert's fiddle tunes provide that framework. The main stage was wonderfully transformed and re-transformed with a collection of wooden ladders—representing variously roads, houses, trees and confessionals—but the auxiliary stages, set too far back in the audience, fragment the action beyond the capabilities of the company.

One effect which worked well was the use of masks and over-

sized marionettes—particularly the marionette representing the bored Governor General, who listens to the pleas of Mrs. Donnelly.

The image of "sticks and stones" runs through the play's language, the physical setting and theme of taunting abuse, which drives James Donnelly to kill his neighbor Farl. The chorus, so typical of Reaney's work, is unfortunately overused by co-director Brenda Anderson. Potentially gripping scenes are diluted by a crowded set and a group of hissing actors.

The first act relies heavily on the devices of exploratory docudrama: tableaux, thematic slides, music to create tension, and minimalist props. These effects explode one after another, but the director has "layered" it too thick. It is not until Act 2 that the Donnelly story begins to be told and we are able to enjoy the acting and the careful structure which Anderson characteristically composes so well.

Sticks and Stones is an example of the kind of material which Canadian theatre schools should be exploring: Canadian authors dealing with Canadian subjects in an indigenous style. The university environment can provide the opportunity, instruction and (in the case of McGill's Theatre Lab, a full-year course) the time. *Sticks and Stones* fulfills an important part of the English department's mandate.

Sticks and Stones runs tonight through Saturday and next week from Tuesday until Saturday at Moyse Hall Theatre in the Arts Building. Showtime is 8:00 p.m. and admission is \$3.50.

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DATE: Tuesday, February 16, 1982

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Student Services Building,
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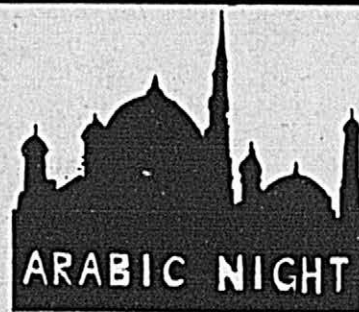


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Dusting Fingerprintz

Michael Norman

Fingerprintz has never been a group which I have particularly admired, and unfortunately, their Tuesday night performance at the Limelight did nothing to alter my opinion. I must admit, however, that they had a terrible time with their sound system -- it wouldn't stop hissing all night and there was a constant threat of feedback -- and this certainly affected the concert. They seemed genuinely upset at not being able to present a more energetic concert. Unfortunately what they did present was a concert full of posturing.

Their hour-long set consisted mainly of songs from their new album *Beat Noir* and unfortunately none of these songs

seemed to have any energy of its own. The band plodded along so that hardly anyone felt like dancing.

Bambi Productions presented this concert and should be lauded for the effort of bringing new talent to Montreal. Nonetheless, the members of Bambi Productions should have listened carefully to *Beat Noir* prior to booking them.

Beat Noir is a potentially good album, though with more than its share of weaknesses. The most obvious weakness is the band's lack of any distinctive sound of their own which tends to make the listener believe that Fingerprintz is constantly imitating other artists. In essence, the album resembles

a Tubes album without the characteristic wit.

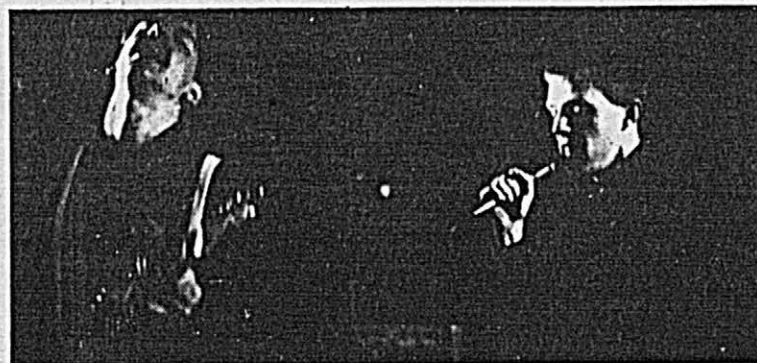
Catwalk has more than a hint of early Talking Heads about it, including a vocal which sounds amazingly like David Byrne at times. Other songs including *The Beat Escape*, *The Chase*, and *Famous Last Words* suffer since they resemble too many other recent dance-rock songs and are unfortunately not as

good.

Lead Vocalist Jimme O'Neill is responsible for most of the writing on the album including a lyrically preposterous neo-beatnik song *Get Civilized (You must be cool to get by)*.

Part of the failure of the album becomes apparent when one notices that the strongest songs on the album were produced by Jimme O'Neill and

Chris Porter. The rest of the album was produced by Chris Kimsey, who evidently wanted the album to have a sound resembling a mixture of *Orchestral Manoeuvres in the Dark*, the Gang of Four and pop. Unfortunately, Chris Kimsey has not learned that some types of music when mixed create a bland sound.



Weeklyphoto / Gerard Martin

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Nominations for the following positions have been received:

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CATHY SHATZ
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1 VICE PRESIDENT: (FINANCE) HAKIM USMAN
PARTHO GHOSH
PETER HOFFMAN

2 ARTS REPS TO COUNCIL: MICHAEL BETTMAN
EILEEN WONG
MIASIE CHEUNG
BIANCA TESSIER-LAVIGNE
PETER DOTSIKAS

1 SCIENCE REP TO COUNCIL: DAVID SAMUEL
CAROLYN BAER

The following positions have been acclaimed:

1 VICE-PRESIDENT ARTS: NICK RUMIN

2 MEMBERS-AT-LARGE: STEVEN PONAK
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There will be a meeting of the candidates on Friday, February 12, 1982. Check outside Union B-22 for time and place.

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Students and staff alike are eligible to nominate candidates for the award. As well, if a student should want to nominate himself or herself, he or she may in fact do so.

Nomination forms should include the name, address and phone number of the nominee as well as pertinent background information about the individual in regard to his or her activity at McGill. These forms are available at the Student Union General Office, 3480 McTavish room 105.

THE DEADLINE IS FRIDAY, FEBRUARY 19th.

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DON'T GET SICK!

Health fair warns of disease

by Shari Moidel

The McGill Student Health Service recently conducted their first health fair in an attempt to increase awareness of health and fitness among McGill students.

Flo Tracy, nursing coordinator for Student Health Services, said student response to the informative exhibition so far has been rather sluggish.

Gerald Croteau of the Montreal General Hospital Department of Community Health talked to students about the problems of sexually-transmitted diseases (STD).

Croteau said approximately three per cent of the population is afflicted with these infectious diseases, whose symptoms are not always apparent. Students who frequently and indiscriminately engage in sexual intercourse are more likely to contract an STD than students who take precautions.

Upon being asked what he

would advise his own children regarding sexually transmitted diseases, Croteau replied in terms of values and responsibilities.

"If a person chooses to engage in sex indiscriminately, then he or she must be willing to accept the potential consequences. A surprising number of people engage in sex although they don't really want to, male and female alike," he said.

"Students should be truer to their own feelings and if unfortunately they happen to contract a disease, they should immediately seek medical help."

According to Dave Campbell, an athletic therapist at the gym, representing the Sports Injury Clinic most athletes suffer injuries that stem from ignorance and neglect. A student, who is suddenly inspired to become physically fit, will over-exert himself and suffer damage that could have been prevented with a little foresight.

Although the clinic mainly serves a rehabilitative function its staff are more than willing to help out budding athletes at the beginning of their physical fitness program.

Sandra Carter, of the Physical Education department, was administering a bicycle ergometer test to students who wished to determine their cardio-vascular endurance.

Carter explained that a person who registers a low aerobic capacity may function well now, but in a number of years could encounter some difficulties. A student who presently exercises regularly is undoubtedly helping to prevent complications at a later date.

The two most serious health hazards students face today are caused by smoking and sexually-transmitted diseases.

Disturbingly enough, the percentage of women smoking is increasing. In ten years, women's death rates have doubled for lung cancer. Some researchers say we are experiencing an "epidemic of lung cancer in women," which has not yet peaked, and will continue to rage if smoking statistics remain constant.

Heart disease, stroke, emphysema and cancers of the mouth and larynx are just a few of the serious diseases all smokers are prey to. In this case, preventive medicine is best.

Council tweaks SRC leaks...

continued from page 1

and the Executive," said Norman.

Law rep Ted Claxton objected to the SRC's desire to reinstate verbal reports at Council meetings and the establishment of 16 standing Council committees.

"We used to have verbal reports and no one listened. With written reports, there is material to criticize and refer to," Claxton said.

"Also, we would just be replacing bureaucracy with bureaucracy if the Executive has to report to a committee everytime it wants to report to Council."

Post-graduate studies rep David Sinyard opposed the replacement of the managerial positions.

"Gertrude's, clubs and interest groups are the result of

managerial staff and we now have one of the strongest service centres of many universities," he said.

Sinyard also proposed a motion of censure against the members of the SRC because information in the report was allegedly leaked to *The Daily* before it was given to Council members.

The motion, which carried, was "basically a slapping of the wrist" to committee members Brian Fish, Keith Hennessy, Les Thiele, Trish Dodge and David Toupin.

"The document was not provided to *The Daily* before it was given to Council. Knowing that the issues were to be discussed at Council, we felt that students at large should be allowed to know," said VP Finance Brian Fish.

McGill student and former student councillor David Rowley voiced his objection to the SRC report, calling it a "gray aura that was not giving democracy a chance to breathe."

"All the vp finance has done this year is Food and Beverage reports and more Food and Beverage reports. We have received no reports, no budget and no forecast," said Rowley.

As he walked out of the meeting in protest, Fish said, "I have worked very hard on Senate sub-committees all year long. I don't have to take this bullshit."

After Fish left the meeting, Council lost quorum and was unable to ratify any of the SRC proposals.

This week on the

Daily Social Agenda:

Bureaucratic Cotillion

Be in with the BP as we tête-à-tête in dark corners and whisper about ad policy, high finance, editors' anhedonia and summering on the Cape. It will go something like this:

● Ed. Board gathers Friday afternoon at 1:00 to talk up high anxiety

● P&P gets a double dose this week and next. Friday at 3:00 we chat about ads and Monday at 3:00 we delve into the books and typesetting ops

Love notes: Daily new romantics take fountain pen in hand and dash off sweet nothings to your near and dear. Get your Daily Valentines to fave staffers and real people in the Daily office by 2:00 pm today. Gratuit.

Today

The McGill Film Society
Presents Israeli director Yaku Youshas' film "The Vulture" in Frank Dawson Adams Auditorium at 8:00 p.m. only. Admission is \$1.50 at the door.

Environmental Society
Meeting at 5:00 p.m. Union rm 404. All members must attend, all interested persons welcome.

McGill Christian Fellowship
Meeting at 7:00. Third in our series on *Giving Away Your Faith*. Union rm 107

Alpha Gamma Delta
Is looking for new members. Drop by our table in the Union from 11:00 to 2:00 p.m.

Psi U Hangover Pub
Good times, good people, and very good music. Irish coffee and beer will be served. 10:00 p.m.

Public Lecture East Asian Studies
Present guest speaker Prof. Carol Gluck, Japanese Historian, Columbian University. Lecture title: "If Ever the

Twain Shall Meet: Japan in the Modern World" 8 p.m. in Leacock Council Room.

ASUS
Council Meeting at 5:00 p.m. Room to be posted on B-22.

The McGill Arab Students Association
Presents an evening featuring folk dances and songs from different Arab regions. Come and learn more about Arabic culture, Fri. Feb. 12, Union B01 at 7:30 p.m. Admissions \$2.

South Africa Committee
Will be showing film on South Africa called "The Last Grave at Dimbazwe" in Union rm 107-08 at 12 noon, 1:30 and 3:00. Bring your lunch.

The McGill Chess Club
Is having a meeting in Union rm 425 from 10:00 till 12:00

Department of English
Maya Deren's films on Haitian voodoo rituals, *Divine Horsemen*, will be shown in Leacock rm 26 at 8 p.m. Admission is free and open to the general public. For more information call 392-4992/5000.

Community McGill
Share some of your time and become a volunteer in the Montreal Community. For more info come to the office Union rm 408 or phone 392-8937.

Camera Club
Instruction has already begun. Sign up now for basic printmaking, Union rm B06.

Gay People of McGill
We are having a meeting at 19:30h in Union rm 425/426. Topic will be "Heroes and anti-Heroes".

South Africa Committee
One more step towards divestment. Sign the petition in the Union or SW2/4.

Committee on the Coordination of Student Services (CCSS)
Meeting at 4 p.m. in room 203, Powell Student Services Bldg.

Term Paper Research Workshop
For Social Science Subjects (e.g. Political Science, Economics, Psychology, Geography, etc.) 1 p.m. - 2 p.m. and 5 p.m. - 6 p.m. Starts at the Undergraduate Library. Information

Desk - Main Floor. For info. call 392-4288.

Preliminary Auditions
To be held for the last time in Arts B-5 (The Blue Room) for student director projects between 3 and 5 p.m. Please bring a poem or nursery rhyme (not necessarily memorized). There are eight productions in all, to be performed in April.

Student Recital
8:30 p.m. in the Recital Hall, 555 Sherbrooke St. W. Guitar students play solos and ensembles.

Sticks and Stones
By James Reaney, presented by McGill English Drama Program, at Moyse Hall, Arts Building. Showtimes: Tues. through Sat. 8 p.m. Tickets \$3.50 at Union Box Office and at the door. Ends Feb. 20. For reservations call 392-4997 2-5 p.m.

Department of Anthropology at McGill
Presents Professor James Tuck, Department of Anthropology, Memorial University of Newfoundland, speaking

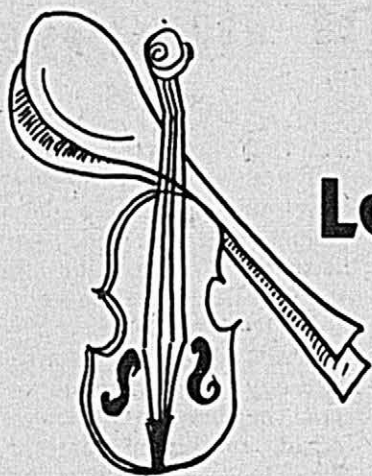
on: *The Maritime Archaic and its Descendants* at 4:00 p.m. in Leacock 738. All welcome.

Ethiopian Jewry
Guest speaker Eli Rockowitz. The film "The Falashas" by Mayer Levin will also be shown. Sunday, February 14th, 8:00 p.m., Kellert Hall, Snowdon Y, 5500 Westbury. Information 845-9171. McGill University Faculty of Religious Studies

Lecture: "Design of Future Babies: Who's in Charge?" by Dr. Norman J. Whitney, Professor of Biology, and Counsellor in Student Services, University of New Brunswick, in William & Henry Birks Building, 3520 University St., Room 111 at 12 noon.

The McGill Arab Students Association
There will be two films about the Palestinian issue Sat. Feb. 13, Leacock 132. Admission \$1 at 6:30 p.m.

Women's Union
Consciousness-raising groups for women are starting today. Union rm 423, at 5:00.



*The McGill Newman Centre
and the Choir of Loyola Chapel
invite you to come celebrate*

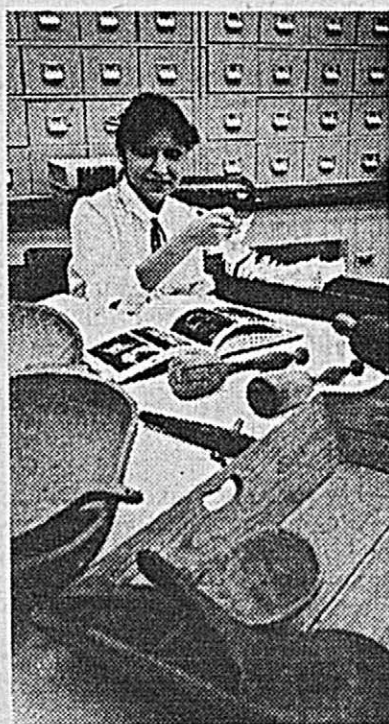
La Messe Québécoise

*at the University Chapel
William and Henry Birks Building
3520 University
Tuesday, February 16 at noon*



THE OBJECTIVE: Summer jobs with career potential for 43,000 students.

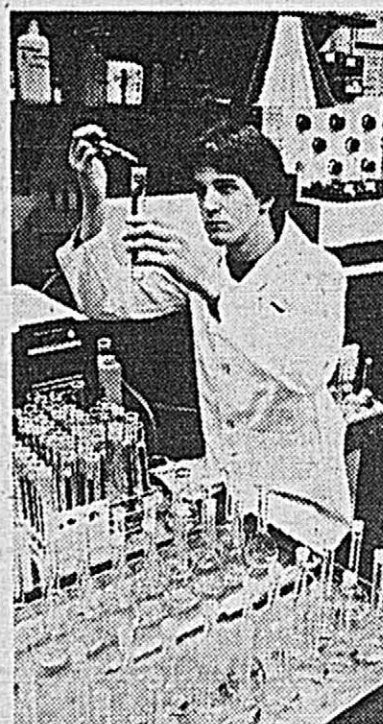
This summer the Federal Government is creating jobs
for students in fields like:



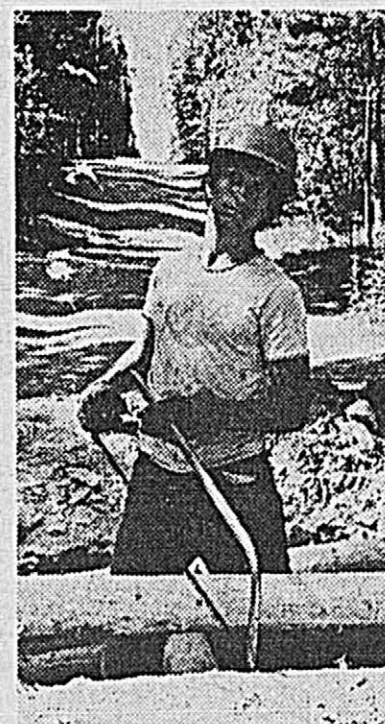
Historical research



Services to handicapped



Energy conservation



Tourism development

THE PROGRAM: Summer Canada

Summer Canada is a Federal Government program designed to give 30,000 post-secondary and secondary students career oriented experience while they earn the money to further their educations. (Jobs for 13,000 more students will be created through D.N.D. Cadet/Reserve and R.C.M.P. programs.)

Through Summer Canada, funding will be made available to established organizations and local governments which develop projects that increase student work skills and benefit the communities in which they live.

If you're an interested student, or belong to a potential sponsor organization and would like

more information, contact your nearest Canada Employment Centre or Employment Development Branch office and ask about Summer Canada.

Deadline for sponsorship applications, February 26th, 1982.



Employment and
Immigration Canada

Lloyd Axworthy, Minister

Emploi et
Immigration Canada

Lloyd Axworthy, Ministre

Canada